



EDITED BY
B. LISTEMANN.

DAVID'S VIOLIN SCHOOL

Violinschule

PART I.
Erster Theil.
THE BEGINNER.
Der Anfänger.

PART II.
Zweiter Theil.
THE ADVANCED PUPIL.
Der Vorgerückte Schüler.

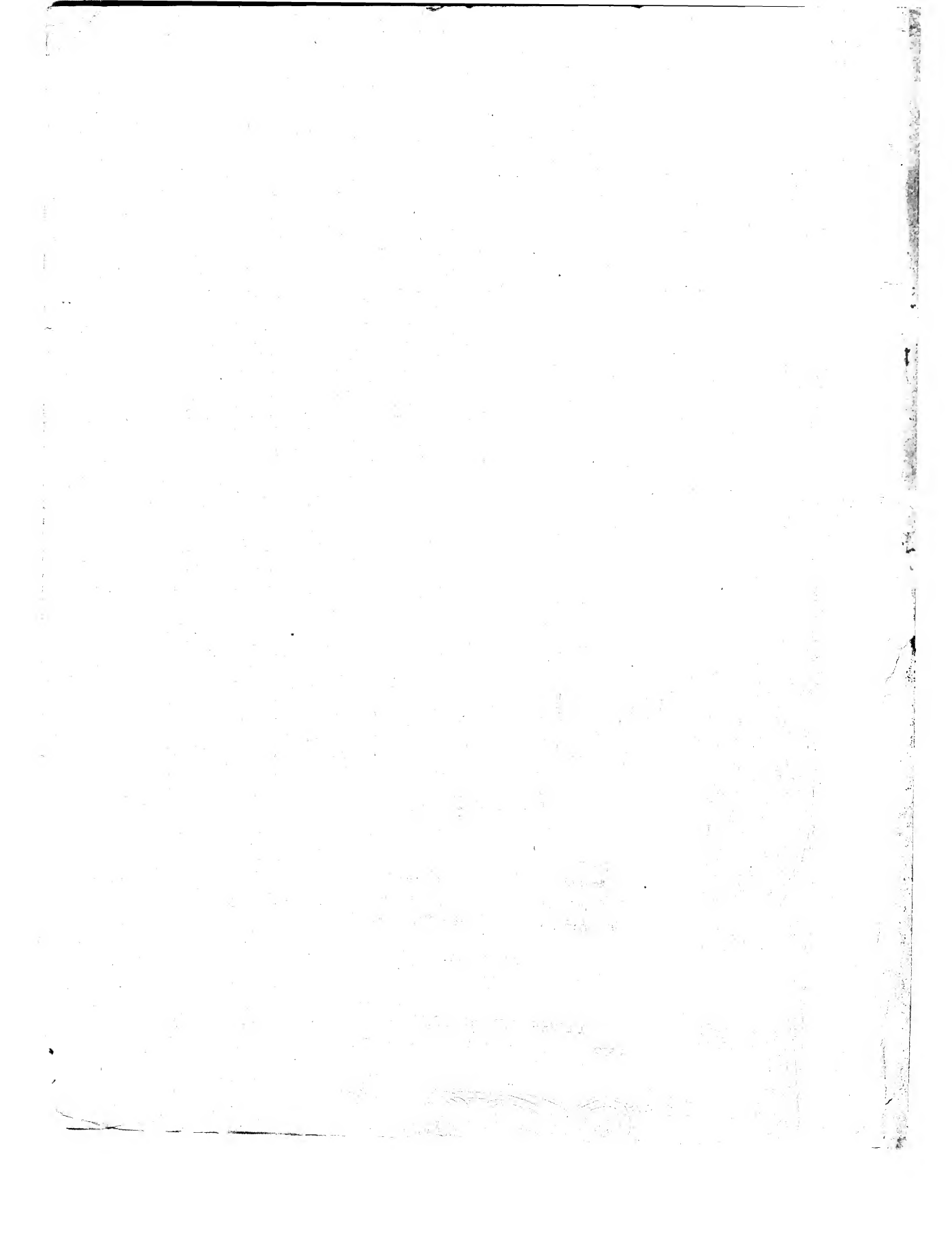
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BY

FERDINAND DAVID.

(EDITED BY B. LISTEMANN.)

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CONTENTS.

Part First.

	Page
Names of outer parts of Violin, ..	6
The Bow, ..	6
The Strings, ..	6
Attitude (Position), ..	6
Placing the feet, ..	6
Holding the Violin, ..	7
" Left Hand, ..	7
" Bow, ..	7
Notes, Keys and Lines, ..	8
Bowing (guiding the Bow), ..	8
Signs (for the Fingers and for the Bow), ..	8
Open Strings, ..	8
First Exercises, ..	11
Time or Measure, Length of Notes, Pauses, ..	12
First Exercises in Counting and Bowing, ..	12
Intervals (to one octave), ..	14
First Exercises in Bowing, ..	16
Finger Exercises, ..	19
Forming and Changing Tones, ..	19
Exercises in Form of Characteristic Pieces without Sharps or Flats, ..	20
Flats and Sharps, ..	30
Different Lines of the Scale, ..	30
Intervals, ..	30
Scales in Different Keys. One Octave, ..	31
Major and Minor Scales. Two Octaves, ..	32
Scale Exercises for acquiring familiarity with different Keys, ..	34
Intonation Exercises. Diminished Fifth, ..	36
The most common Ornaments: Grace Notes, &c., ..	36
Exercises in the First Position, in the more common Keys, ..	36
The First Double Notes, ..	46
Exercises in the First Position, and in all Keys, ..	47

Part Second.

The higher Positions, ..	4
The higher Notes, ..	4
Second Position, ..	4
Third Position, ..	5
Fourth Position, ..	5
Fifth Position, ..	6
Sixth Position, ..	6
Seventh Position, ..	8
Twenty-four Exercises in various Keys, Positions, &c., ..	8
Half Position, ..	17
Scales in two Octaves, all Keys, ..	18
Intervals of common Chords, two Octaves, ..	19
Scales, three Octaves, ..	19
Intervals of Chords, three Octaves, ..	21
Thirds, three Octaves, ..	22
Sixths, two Octaves, ..	24
Octaves. Two Octaves on all Strings, ..	26
Octaves. Two Strings, ..	28
Intervals of Chords in Octaves, ..	29
Tenths. Two Octaves, ..	30
Chromatic Scale, ..	32
Chromatic Passages, various Intervals, ..	33
Intervals of the Diminished Seventh Chord, ..	33
Extensions, ..	34
Legato Playing, ..	35
Exercises to Promote Flexibility of the Thumb, ..	36
Different Fingering for various Positions, ..	37
Scale of G on one String, ..	37
Major Scales. All Keys and one Position, ..	38
Bowing. Legato Playing, ..	39
Motions (strokes) of the Bow, ..	39
Staccato, ..	41
Triplets, ..	42
Arpeggios, ..	43
Trills, ..	44
Shakes, ..	45
Double Notes, ..	46
Scales in Thirds. Two Octaves, ..	47
Scales in Sixths, ..	49
Scales in Octaves, ..	50
Double Notes in Chromatics, ..	51
Triple Notes in all Keys, ..	52
Quadruple Notes in all Keys, ..	53
Fingering in double Notes, ..	54
Double Trills, ..	54
Trills with accompanying Melody, ..	55
Legato Notes in all Keys, ..	56
Exercises in double Notes, all Keys, ..	58
The natural, simple Flageolet Tones, ..	60
Natural double Flageolet Tones, ..	60
The artistic or artificial simple Flageolet Tone, ..	61
Scales where the natural and the artificial Tones are mixed, ..	62
Intervals of Major Triads in natural and artificial Tones, ..	63
Artistic double Flageolet Tones, ..	64
Diatonic Scales in Flageolet Thirds, ..	67
Pizzicato, ..	71
With the Bow and Pizzicato at the same time, ..	73
Catalogue of works to be preferred in instruction of pupils, ..	74

INHALTSVERZEICHNISS.

Erster Theil.

	Seite
Vorwort, ..	6
Benennung der äussern Theile der Violine, ..	6
Der Bogen, ..	6
Die Saiten, ..	6
Stellung, ..	6
Stellung der Füsse, ..	6
Haltung der Violine, ..	7
Haltung der linken Hand, ..	7
Haltung des Bogens, ..	7
Noten, Schlüssel und Notenlinien, ..	8
Bogenführung, ..	8
Erklärung der Zeichen, { für die Finger, ..	8
für den Bogen, ..	8
Leere Saiten, ..	8
Die ersten Uebungen für die Finger, ..	8
Takt, Dauer der Noten und Pausen, ..	11
Die ersten Uebungen im Zahlen und in der Bogeneinteilung, ..	12
Die Intervalle bis zur Octave, ..	14
Die ersten Bogen-Uebungen, ..	16
Finger-Uebung, ..	19
Tonbildung, Nuancirung des Tons, ..	19
Uebungen in Form von Charakterstücken, in den gebräuchlichsten Tonarten, für den Schüler aber ohne Versetzungs-Zeichen, ..	20
Versetzungszeichen, ..	30
Vorzeichnung, verschiedene Tonarten, ..	30
Die Intervalle, ..	30
Tonleiter durch eine Octave in verschiedenen Tonarten, ..	31
Dur- und Moll-Tonleiter durch 2 Octaven, ..	32
Tonleiter-Uebung zur Befestigung in den verschiedenen Tonarten, ..	34
Intonations-Uebung für die verminderte Quinte, ..	36
Die gebräuchlichsten Verzerrungen, ..	36
Uebungs-Stücke in der ersten Lage in den gebräuchlichsten Tonarten, ..	38
Die ersten Doppelgriffe, ..	46
Uebungsstücke in der ersten Lage und in allen Tonarten, ..	47

Zweiter Theil.

Die höheren Lagen, ..	4
Die höheren Noten, ..	4
2te Lage, ..	4
3te ..	5
4te ..	5
5te ..	6
6te ..	7
7te ..	8
24 Uebungen in den verschiedenen Lagen, Ton- und Taktarten, ..	8
Halbe oder Sattellage, ..	17
Tonleiter durch 2 Octaven in allen Tonarten, ..	18
Die Intervalle des Dreiklangs durch 2 Octaven, ..	19
Tonleiter durch 3 Octaven, ..	19
Die Intervalle des Dreiklangs durch 3 Octaven, ..	21
Terzengänge durch 3 Octaven, ..	22
Sehtengänge durch 2 Octaven, ..	24
Octavengänge durch 2 Octaven über alle Saiten, ..	26
Octavengänge auf 2 Saiten, ..	28
Die Intervalle des Dreiklangs in Octaven, ..	29
Decimengänge durch 2 Octaven, ..	30
Chromatische Scala, ..	32
Chromatische Scalengänge in den verschiedenen Intervallen, ..	33
Die Intervalle des verminderten Septimenakkords, ..	33
Ausdehnung der Finger, ..	34
Verbindung der Töne, ..	35
Zur Uebung für die Beweglichkeit des Daumens, ..	36
Verschiedener Fingersatz zur Uebung in allen Lagen, ..	37
Gur-Scales auf einer Saite, ..	37
Dur-Tonleitern durch alle Tonarten und in einer Lage, ..	38
Bogen-Einteilung im Legato, ..	38
Stricharten, ..	39
Staccato, ..	41
Triolen-Striche, ..	42
Arpeggien, ..	43
Der Triller, ..	44
Die Bobung, ..	45
Doppelgriffe, ..	46
Terzen-Scales durch zwei Octaven, ..	47
Sexten-Scales, ..	49
Octaven-Scales, ..	50
Chromatische Doppelgriffe, ..	51
Tripletgriffe durch alle Tonarten, ..	52
Quadrupelgriffe durch alle Tonarten, ..	53
Finger-Uebungen in Doppelgriffen, ..	54
Doppeltriller, ..	54
Triller mit einer zweiten begleitenden Stimme, ..	55
Verbindung der Töne in Doppelgriffen in allen Tonarten, ..	56
Uebung in Doppelgriffen in allen Tonarten, ..	56
Die natürlichen einfachen Flageolettöne, ..	60
Natürliche Doppelflageolettöne, ..	60
Die künstlichen einfachen Flageolettöne, ..	61
Tonleiter durch Vermischung natürlicher und künstlicher Flageolettöne, ..	62
Die Intervalle des Dur-Dreiklangs in natürlichen und künstlichen Flageolettönen, ..	63
Die künstlichen Doppelflageolettöne, ..	64
Diatonische Tonleitern in Flageolet-Terzen, ..	67
Das Pizzicato, ..	71
Mit dem Bogen und Pizzicato zu gleicher Zeit, ..	73
Verzeichniss der Werke, deren sich der Verfasser vorzugsweise beim Unterricht vorgerückter Schüler bedient, ..	74

Octaven.
Octaves.

Nonen.
Ninths.

Decimen.
Tenths.

3^{te} Lage.3^d Position.

Bei welcher der Ballen der Hand an den untern Rand der Violine gelegt wird.
The palm to touch the lower edge of the violin.

N^o 65.

Tonleiter.
Scale.

Secunden.
Seconds.

Terzen.
Thirds.

Quarten.
Fourths.

Quinten.
Fifths.

Sexten.
Sixths.

Septimen.
Sevenths.

Octaven und Nonen.
Octaves and Ninths.

Decimen.
Tenths.

1 4 5 9 6

4^{te} Lage. 4th Position.

No 66. Tonleiter. Scale.

Secunden. Seconds.

Terzen. Thirds.

Quarten. Fourths.

Quinten. Fifths.

Sexten. Sixths.

Septimen. Sevenths.

Octaven. Octaves.

Nonen. Ninths.

Decimen. Tenth.

Detailed description: This musical score for No 66, 4th position, consists of ten staves. Each staff represents an interval: Secunden (Seconds), Terzen (Thirds), Quarten (Fourths), Quinten (Fifths), Sexten (Sixths), Septimen (Sevenths), Octaven (Octaves), Nonen (Ninths), and Decimen (Tenth). Each staff begins with a treble clef and a key signature of one sharp (F#). The intervals are written as ascending and descending scales. Fingerings are indicated by numbers 1-4 below the notes. The Octaves staff includes a '4 4' marking under a pair of notes. The Decimen staff includes a '4 2' marking under a pair of notes. The score concludes with a double bar line.

5^{te} Lage. 5th Position.

(Im Fingersatz mit der ersten correspondirend.)
(The fingering corresponds to that of the 1st position.)

No 67. Tonleiter. Scale.

Secunden. Seconds.

Detailed description: This musical score for No 67, 5th position, consists of two staves. The first staff is labeled 'No 67. Tonleiter. Scale.' and the second staff is labeled 'Secunden. Seconds.' Both staves begin with a treble clef and a key signature of one sharp (F#). The intervals are written as ascending and descending scales. Fingerings are indicated by numbers 1-4 below the notes. The score concludes with a double bar line.

Terzen
Thirds

Quarten
Fourths

Quinten
Fifths

Sexten
Sixths

Septimen.
Sevenths.

Octaven.
Octaves.

6te Lage. 6th Position.
(Mit der 2ten correspondirend.)
(Corresponding to the 2nd.)

Nº 68. Tonleiter.
Scale.

Terzen.
Thirds

Quarten.
Fourths

Quinten und Sexten.
Fifths and Sixths

Septimen und Sexten.
Sevenths and Sixths.

Octaven.
Octaves.

7^{te} Lage. 7th Position.
 (Mit der 3^{ten} correspondirend.)
 (Corresponding to the 3rd.)

Nº 69. Tonleiter.
 Scale.

Terzen.
 Thirds.

Quarten.
 Fourths.

Quinten.
 Fifths.

Sexten.
 Sixths.

Septimen.
 Sevenths.

Octaven.
 Octaves.

24 Uebungen in den verschiedenen Lagen, Ton- und Takt-Arten.
 Exercises in the different positions, keys and time.

2^{te} Lage. 2nd Position.

Nº 70.

Moderato.
 B⁹

segue

Nº 71.

Allegro.

Nº 72.

| = Man setze den 1^{ten} Finger auf zwei Saiten.
 | = Put the first finger on two strings.
 Andante.

Nº 73.

Poco allegretto.

3^{te} Lage. 3^d Position.

Nº 74.

Moderato.

Wie in den vorigen, so in den folgenden Übungen den ersten oder 2^{ten} Finger so viel als möglich liegen lassen.
In the following exercises, as in the preceding ones, leave the 1st or 2nd finger as much as possible on the string.

Nº 75.

Ben moderato.

№ 76.

Molto moderato.

M.

2 *staccato* (*gestossen*)
p (*detached*)
pizz.

№ 77.

Vivace.

GB. GB. GB. GB. HB.
GB. Fr. GB. GB. HB.
GB. HB.

N^o 78.

Adagio.

N^o 79.

Allegro agitato.

N^o 80.

Allegretto.

Nº 81.

Allegro moderato.

Sp. GB.

GB. Sp.

sf *sf*

5th Lage. 5th Position.

Nº 82.

Con moto.

IV.

pp

48596

№ 83.

Moderato.

IV.

№ 84.

Andantino.

IV.

Nº 85.



Non troppo allegro.



6te Lage.

6th Position.

Nº 86.



Allegretto.



Nº 87.



Andante.



4 85 96



* Eine auf diese Weise auf - oder abwärts gestrichene Note bedeutet die leere Saite.
The notes which are separately marked are to be played with the open string.

Nº 88.

Allegro.



Nº 89.

Allito moderato.



7^{te} Lage.

7th Position.

Nº 90.

Moderato e maestoso.



Nº 91.

Un poco allegro.

Halbe- oder Sattellage.

Half-position.

Der erste Finger wird dicht an den Sattel gelegt.

Put the first finger close to the neck.

Nº 92.

Moderato.

Nº 93.

Andante.

Die Intervalle des Dreiklangs durch zwei Octaven.
The intervals of the common chord thro' 2 Octaves.

Nº 95.

Tonleiter durch drei Octaven.
Scales of three Octaves.

Nº 96.

12 staves of musical notation for guitar, featuring complex, fast-paced passages. The notation includes various fret numbers (0-4), accidentals, and slurs. The key signature changes from B-flat major to B major across the staves. The passages are characterized by rapid sixteenth-note runs and triplets, often marked with an '8' and a dotted line, indicating eighth notes. The notation is dense and technical, typical of advanced guitar repertoire.

Die Intervalle des Dreiklangs durch drei Octaven.
The intervals of the common chord through three Octaves.

Nº 97.

The musical score for exercise Nº 97 consists of ten staves of music, each representing a different key signature. The keys, from top to bottom, are: C major, G major, D major, A major, E major, B major, F# major, C# major, G# major, and D# major. Each staff contains a series of eighth-note chords, with some measures featuring triplets or other rhythmic groupings. The exercise is designed to practice the intervals of the common chord (triads) across three octaves in each key. The notation includes various musical symbols such as clefs, key signatures, and dynamic markings.

Terzengänge durch drei Octaven.
Scale-passages in Thirds through three Octaves.

Man hebe die Finger hoch auf, lasse sie mit Präzision niederfallen und achte auf das rechte Handgelenk, indem man von einer Saite auf die andere übergeht.

Lift the fingers high up and let them fall down with precision. Observe the movement of the right wrist in passing from one string to another.

Nº 98.

The musical score for exercise Nº 98 is presented in six systems, each containing a piano (p) and violin (v) staff. The exercise is in 2/4 time and consists of rapid scale passages in thirds across three octaves. Fingerings are indicated by numbers 0-4. The key signature changes from C major to B-flat major over the course of the exercise. The piano part is written in a lower register, while the violin part is in a higher register. The exercise is marked with a forte (f) dynamic and includes various articulation marks such as slurs and accents.

This page contains eight systems of musical notation, each consisting of a grand staff (treble and bass clefs). The music is written in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The notation is highly technical, featuring numerous slurs, ties, and complex fingerings indicated by numbers 1-5 and 0. Some systems include a 'B' marking above a slur, possibly indicating a breath or bowing mark. The piece concludes with a double bar line and a final key signature change to one sharp (F#).

48596

Sextengänge durch zwei Octaven.
Scale-passages in Sixths through two Octaves.

In der Mitte des Bogens gestossen.
Detached in the middle of the bow.

No 99.

M.

6

This page contains six systems of musical notation, each consisting of a grand staff (treble and bass clefs). The music is written in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The notation is highly technical, featuring numerous triplets, sixteenth-note runs, and complex fingerings indicated by numbers 1-4 and 0. Roman numerals I, II, and III are used to denote different fingering or articulation options. The piece concludes with a double bar line and a repeat sign. The page number 48596 is printed at the bottom right.

48596

Octavengänge durch zwei Octaven über alle Saiten.
Scales in Octaves through two Octaves over the 4 strings.

Da man in den höheren Lagen die beiden mittleren Finger nicht zwischen dem ersten und 4^{ten} lassen kann, so ist es vorzuziehen, auch schon in den unteren Lagen dieselben frei in die Höhe zu halten.

As it is impossible in the higher positions to keep the 2^d and 3^d finger between the 1st and 4th one, it is advisable to hold them up in the lower positions as well.

N^o 100.

This page contains eight systems of musical notation, each consisting of a grand staff (treble and bass clefs). The music is highly technical, featuring rapid sixteenth-note passages and complex fingerings. The key signature changes from B-flat major to D major across the systems. The notation includes various musical symbols such as slurs, ties, and dynamic markings. Fingerings are indicated by numbers 1-4 and 0 (for natural). Some systems have a dotted line with a 'y' above it, possibly indicating a breath mark or a specific performance instruction. The page number '27' is in the top right corner.

Man hebe den 2^{ten} und 3^{ten} Finger in die Höhe.Keep the 2^d and 3^d finger lifted up.

No. 101.

The musical score consists of 12 staves, each containing an octatonic scale. The scales are written in various keys and directions, with fingerings indicated by Roman numerals (II, III, IV) and some staves starting with a 'V' and '0 3 1 4'.

Staff 1: Starts with a 'V' and '0 3 1 4' above the first measure. The scale is in G major, ascending and then descending.

Staff 2: The scale is in A major, ascending and then descending.

Staff 3: The scale is in B major, ascending and then descending.

Staff 4: The scale is in C major, ascending and then descending.

Staff 5: The scale is in D major, ascending and then descending.

Staff 6: The scale is in E major, ascending and then descending.

Staff 7: The scale is in F major, ascending and then descending.

Staff 8: The scale is in G major, ascending and then descending.

Staff 9: The scale is in A major, ascending and then descending.

Staff 10: The scale is in B major, ascending and then descending.

Staff 11: The scale is in C major, ascending and then descending.

Staff 12: The scale is in D major, ascending and then descending.

Die Intervalle des Dreiklangs in Octaven.
The intervals of the common chord in Octaves.

No. 102.

The musical score for No. 102 is a continuous eighth-note exercise in C major. It consists of 12 staves. The first staff begins with a treble clef, a common time signature, and a forte (*sf*) dynamic marking. The music is written in a single melodic line with various fingering numbers (1, 2, 3, 4) and articulation marks (accents, slurs). The key signature changes through the staves: C major (staves 1-4), F major (staves 5-8), and C major (staves 9-12). The exercise concludes with a final C major chord. The bottom of the page features a sequence of fingering numbers: 1 1 3 4 1 1 3 4 1 1 3 4 1 1 2 4 1.

Decimengänge durch zwei Octaven. | In sehr massigem Tempo zu üben.
Scales in Tenth through two Octaves. | Practise very slowly.

No. 103.

The musical score for No. 103 consists of six systems of piano scales. Each system is written for a grand staff (treble and bass clefs). The scales are in eighth notes and include fingerings (1, 2, 3, 4, 8). The key signatures are: C major, G major, F major, E-flat major, D-flat major, and C minor. The tempo instruction is 'In sehr massigem Tempo zu üben' and the English translation is 'Practise very slowly'.

This page contains six systems of musical notation for piano. Each system consists of two staves, with the right hand on top and the left hand on the bottom. The notation is highly technical, featuring numerous fingerings (numbers 1-4 and 0 for natural), slurs, and articulations. The key signature changes from B-flat major (two flats) in the first system to D major (two sharps) in the second system, and remains in D major for the remaining systems. The first system has a dotted line with an '8' above it, indicating an octave. The second system has a dotted line with an '8' above it, indicating an octave. The third system has a dotted line with an '8' above it, indicating an octave. The fourth system has a dotted line with an '8' above it, indicating an octave. The fifth system has a dotted line with an '8' above it, indicating an octave. The sixth system has a dotted line with an '8' above it, indicating an octave. The notation is dense and complex, with many slurs and articulations throughout.

Chromatische Scala.
Chromatic Scale.

Man rücke die Finger mit Festigkeit und lasse sie bei der aufsteigenden Scala so viel als möglich auf den Saiten liegen. In der Regel gebrauche man den 1^{ten}, 2^{ten} und 3^{ten} Finger je zweimal, den 4^{ten} nur einmal.

Move the fingers firmly and leave them in the ascending Scale as much as possible on the strings. As a rule use the 1st, 2^d and 3^d finger twice each, the 4th only once.

*Der Strich — bedeutet in den folgenden Übungen, dass mit demselben Finger auch die folgende Note gegriffen wird. This line — indicates in the foll. exercises, that the next note is to be taken with the same finger.

No. 104.

IV. III. II. I.

Zuerst ohne, dann mit Anwendung des 4^{ten} Fingers zu üben.
Practise first without, and then with the 4th finger.

In verschiedenen Lagen.
In various positions.

No. 105.

2^{te} Lage.
2nd position.

3^{te} Lage.
3rd position.

4^{te} Lage.
4th position.

5^{te} Lage.
5th position.

In verschiedenen Lagen.
In various positions.

Chromatische Terzengänge.
Chromatic passages in Thirds.

Quarten.
Fourths.

Quinten.
Fifths.

Sexten.
Sixths.

Septimen.
Sevenths.

Octaven.
Octaves.

Nonen.
Ninths.

Decimen.
Tenths.

Die Intervalle des verminderten Septimenaccords.
The intervals of the chord of the diminished Seventh.



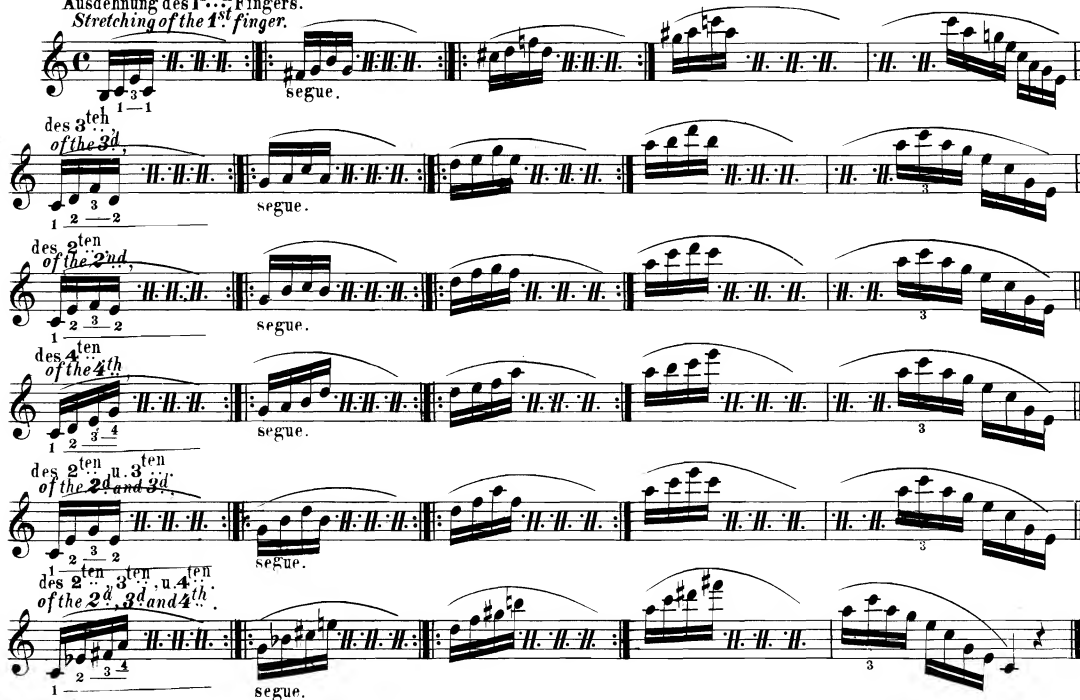
**Ausdehnung der Finger.
Stretching of the fingers.**

Man hüte sich das linke Handgelenk zurück zu ziehen; bei der folgenden Übung in der 3^{ten} Lage muss der Ballen der linken Hand stets den untern Rand der Violine berühren. Für grössere Hände ist diese Übung auch in der 1^{ten} Lage eine kleine Terz tiefer, in A, zu studiren; das Handgelenk muss dann auch immer nach vorn geneigt sein und der Daumen sich näher an den Sattel ziehen.

Take care not to draw back the left wrist. In the following exercise in the 3^d position the palm of the left hand must uninterruptedly touch the lower edge of the violin. If the hand of the player be large enough, let him practise this exercise in the first position as well (a minor third lower, in A); but the wrist must in that case be inclined forwards and the thumb be drawn nearer to the nut.

No. 107.

**Ausdehnung des 1^{sten} Fingers.
Stretching of the 1st finger.**



Als Regel diene: dass der Finger, welcher den ersten Ton greift, nicht eher aufgehoben werde, als bis man die Lage erreicht hat, in welcher der zweite Ton liegt. Der umgekehrte Fall: dass man mit dem Finger rutsche, welcher den 2^{ten} Ton zu greifen hat, darf nur in Ausnahmefällen und bei weiten Sprüngen von unten nach oben angewendet werden. Wenn man aus einer höheren Lage in eine tiefere geht, so muss der Daumenschon etwas früher herunter gehen. Die kleinen Noten in den beiden folgenden Übungen zeigen den ungefähren Platz an, den der rutschende Finger zu erreichen hat; man hüte sich sorgfältig diese Noten hören zu lassen.

Observe the rule: the finger which takes the first note, is not to be lifted before you have got into the position, in which the 2^d. note is to be found. On the other hand, it is in exceptional cases only and, in skipping to a distant note allowable, to glide with the finger, which takes the 2^d. note. In moving from a higher position to a lower one, the thumb must glide down a little before-hand. The small notes indicates approximately the place the gliding finger has to reach; take great care not to sound those notes.

No. 108

Einklänge.
Unisons.

Langsam.
Slowly.



Secunden.
Seconds.



Terzen.
Thirds.



Quarten.
Fourths.



Quinten.
Fifths.



*) Bei diesen Stellen setze man den ersten Finger hinter den Sattel und ziehe ihn bis zur kleinen Note herauf.
Put down the first finger behind the nut and draw it up to the small note.

Sexten.
Sixths.

Septimen.
Sevenths.

Octaven.
Octaves.

Decimen.
Tenths.

Zur Übung für die Beweglichkeit des Daumens halte man bei dem folgenden Stücke die Violine ganz frei, ohne das Kinn auf dieselbe zu legen: der Daumen stütze sie allein und gehe beim Hinuntergehen immer etwas früher in die nächste Lage. Die kleinen Noten darf man nicht hören.

In order to practise the flexibility of the thumb hold the violin in the following exercise so as not to let the chin touch it. The thumb alone has to support the instrument and must in going down always glide a little beforehand into the next position. Take care not to sound the small notes.

No. 109.

Moderato.

Nº 110.

1^{ste} und 3^{te} Lage.
1st and 3rd position.

1 & 2.
 2 & 3.
 2 & 4.
 3 & 5.
 2 4 & 6.
 3 5 & 7.
 2 4 6 & 8.
 3 5 7 & 9.
 2 4 6 8 & 10.
 3 5 7 9 & 11.

G dur-Scalen auf einer Saite.
G Major-Scales on one string.

IV. III.
 III.
 I.

Dur Tonleitern durch alle Tonarten und in einer Lage.

Major Scales in all keys and in one position.

(Ohne Unterbrechung zu spielen.)
(To be played without interruption.)

2^{te} Lage.
2nd position.

3^{te} Lage.
3^d position.

4^{te} Lage.
4th pos.

5^{te} Lage.
5th pos.

6^{te} Lage.
6th pos.

7^{te} Lage.
7th pos.

8^{te} Lage.
8th pos.

9^{te} Lage.
9th position.

Bogen-Eintheilung im Legato.

How to bow in legato-playing.

Presto.

Das 2^{te} mal im Hinaufstrich.
The 2nd time with the up-bow.

Stricharten.
Various ways of bowing.

Man achte genau auf die Bezeichnungen:

GB. — ganzer Bogen.
HB^o — obere Hälfte
HB^u — untere Hälfte
M. — Mitte
Fr. — am Frosch
Sp. — an der Spitze

des Bogens.

Attend carefully to the following signs:

GB. — whole bow.
HB^o — upper half
HB^u — lower half
M. — middle
Fr. — near the nut
Sp. — near the point

of the bow.

Nº 114.

Fester Strich an der Spitze.
Firm strokes at the point.

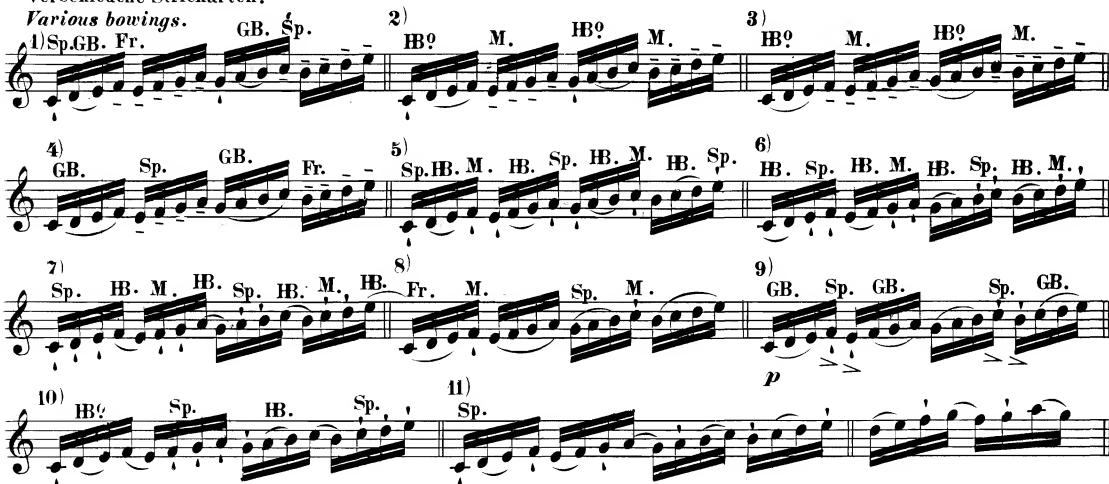


Liegender Strich.
Keep the bow on the string.



Verschiedene Stricharten.

Various bowings.



4: mit der Spitze des Bogens aufschlagen.
4: to hit with the point of the bow.



M.H.B.

48596

Die hüpfenden und springenden Stricharten.

Springing bow.

1. Art Strich: Bezeichnung hpfd.

Man darf die Saite nicht ganz verlassen; man suche die Saite in starke Vibration zu bringen und spiele mit sehr losem Handgelenk, beim forte in der Mitte, beim piano etwas mehr nach der obern Hälfte des Bogens zu.

First kind: marked: hpfd.

The bow must never entirely leave the string; try to make the stick vibrate strongly, have the wrist as loose as possible, in playing forte use the middle of the bow, in piano the upper half.

Nº 115.

2) hpfd. segue

1) f

2) hpfd. segue

1) f

p sf p sf p

sf p sf p

Tremolo Strich.

Tremolo.

spgd. segue

M.

M.

p sf p sf p

An der obern Hälfte des Bogens, welcher mit dem Daumen, dem 1^{sten} und dem 2^{ten} Finger gehalten wird.
With the upper half of the bow. Hold the bow with the thumb, the 1st and 2nd finger.

Der springende Bogen: Bezeichnung spgd.

Bei demselben verlässt der Bogen zwischen einer und der andern Note die Saite ein wenig; man hüte sich vor Härte und Trockenheit des Tons, welche man vermeidet, wenn man den Bogen im Niederfallen die Saite etwas streifen lässt.

Second kind: marked: spgd.

The bow has to leave the string a little after each note; avoid harshness and dryness of sound by grazing the string for a short distance.

Nº 116.

spgd. segue

M.

M.

p sf p sf p

1) 2) 3) 4) 5) 6)

u.s.w. etc.

Staccato.

Man übe das Staccato langsam, mit freiem Handgelenk, zuerst im Hinaufstrich mit festen kurzen Strichen an der Spitze, dann im Herunterstrich ebenso am Frosch, wobei es nicht unvorteilhaft ist, die Haare des Bogens ausnahmsweise von sich abzuwenden.

Staccato.

Practise the Staccato slowly, with loose wrist, first with the up-bow and with short firm strokes near the point, then with the down-bow near the nut. In this case the hair of the bow may exceptionally be turned away from the player.

No 117.

Langsam.
Slowly.



Für das Staccato im Herunterstrich übe man diese Übung im umgekehrten Strich.
Use the same exercise for the practice of the staccato with the down-bow.



Triolen Striche.

Various bowings in triplets.

Bis zu N^o 10 sind die verschiedenen Stricharten auch beim Sextolen-Rhythmus anwendbar.

Up to N^o 10 these bowings are applicable to rhythms of Sextols as well.

N^o 118.

Moderato.

3) HB. HB.M. HB. HB.M. 4) Fr. GB. Sp. GB. Fr. 5) Sp.

6) M. 7) Sp. 8) 9)

10) 11) 12)

Nº 119. Arpeggien über drei Saiten.
Arpeggios over 3 strings.
 Accordfolge für die nachstehenden Stricharten.
Series of chords for the practice of the following ways of bowing.

Moderato.

1) 2) 3) 4) 5) 6) 7) hpfd.

Nº 120. Ueber vier Saiten.
Over 4 strings.

Accordfolge.
Series of chords.

1) 2) 3) 4) 5) hpfd. 6) spgd. 7) hpfd.

Der Triller.
The shake.

Man hebe den Finger hoch, lasse ihn mit Elastizität niederfallen und hebe ihn gleich wieder auf. Der Unterschied zwischen dem Triller mit dem ganzen Tone, von dem mit dem halben, ist wohl zu beachten. In der Regel fängt man den Triller mit dem unteren Tone an und macht einen Nachschlag; bei Trillerfolgen macht man, wenn das Gegentheil nicht ausdrücklich vorgeschrieben ist, erst nach den letzten Triller einen Nachschlag. Der Nachschlag wird mit dem Triller in einem Bogenstrich gemacht.

Lift the finger high up, — let it fall down with elasticity, and lift it immediately again. Observe carefully the difference between a shake with the semitone and a shake with the whole tone. As a rule the shake begins with the lower note and finishes up with the note of complement, unless the contrary is specially marked. The note of complement is played in the same bow as the shake.

Nº 121.

Triller mit dem ganzen Tone.
Shake with the whole tone.



Mit dem halben Tone.
With the semi-tone.





Mit Nachschlag.
With note of complement.



Ohne Nachschlag.
Without note of complement.



Mordent oder Pralltriller:  
Mordent:



Without note of complement.

Die Bebung (italienisch: vibrato.)

entsteht, wenn man den Finger in zitternder Bewegung um ein Geringes über und unter den reinen Ton bewegt. Der erste Finger muss seinen gewöhnlichen Platz am Hals der Violine verlassen, die nur mit dem Daumen und der Spitze des auf der Saite befindlichen Fingers gehalten wird. Man muss die Bebung langsam und schnell machen können, jedoch hüte man sich vor zu häufigem und unmotiviertem Gebrauche. In folgender Uebung ist durch das Zeichen der Grad der Schnelligkeit, mit welcher der Finger vibriren soll, angedeutet.

Vibrato.

is produced by moving the finger a little above and below the correct note. The 1st finger must leave its usual place on the neck of the violin, which must only be held with the thumb and the point of the finger which is touching the string. The vibrato may be made slowly as well as quickly, but must not be employed too frequently nor without sufficient reason. In the following exercise the degree of quickness with which to vibrate, is indicated by this sign:

Nº 122.

langsam slowly etwas schneller a little quick schnell quick sehr schnell very quick schnell quick weniger schnell less quick

pp *p* *mf* *f* *ff* *f* *mf* *p*

pp *p* *mf* *pp* *f* *pp* *ff* *f* *f* *ff*

*) Hier vibriert der 3te Finger auf der nicht anzustreichenden D-Saite.

In this case the 3rd finger vibrates on the D string, which however is not touched by the bow.

Doppelgriffe.
Double stops.

Man führe den Bogen mit gleicher Festigkeit auf beiden Saiten, besonders hat man hierauf bei den Doppelgriffen in den höheren Lagen zu achten.

Let the bow go over the strings with even pressure, chiefly in the higher positions.

Nº123. Terzen.
Thirds.



Secunden und Terzen.
Seconds and Thirds.



Terzen und Quartan.
Thirds and Fourths.



Quinten, Quartan und Terzen.
Fifths, Fourths and Thirds.



Sexten.
Sixths.



Sexten und Septimen.
Sixths and Sevenths.



Octaven.
Octaves.



Octaven und Septimen.
Octaves and Sevenths.



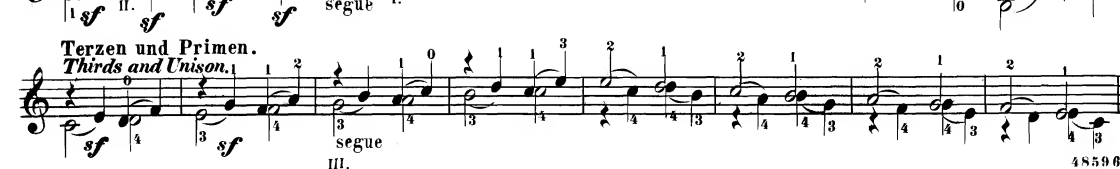
Octaven, Nonen und Decimen.
Octaves Ninths and Tenth.



Decimen.
Tenth.



Terzen und Primen.
Thirds and Unison.



Terzen-Scalen durch zwei Octaven.
Scales in Thirds through 2 Octaves.

Mit genauer Beachtung des Fingersatzes, zuerst jede Note einzeln abgestossen, dann gebunden in schnellerem Tempo zu üben. *Attend carefully to the fingering. Practise first with detached bows, and afterwards slurred in quicker tempo.*

Nº 124.

The musical score for N° 124, 'Terzen-Scalen durch zwei Octaven', is presented in six systems. Each system contains a violin staff and a piano staff. The violin part is written in treble clef, and the piano part is written in bass clef. The key signature is one flat (B-flat). The time signature is 4/4. The score includes various fingering numbers (1, 2, 3, 4, 0) and bowing indications (V for detached, slurs for slurred). The first system is marked 'V' and 'II. III.'. The second system is marked 'V' and 'II. III.'. The third system is marked 'I. II.'. The fourth system is marked 'III. II.'. The fifth system is marked 'III. II.'. The sixth system is marked 'II. I.'. The score ends with a double bar line.

This page contains eight systems of musical notation for a piano piece. Each system consists of a grand staff with a treble and bass clef. The notation is highly technical, featuring complex chords, arpeggios, and various fingerings indicated by numbers 1-4 and 0. The key signature starts with two flats (B-flat major) in the first system, changes to one flat (B-flat major) in the second, and then to two sharps (B major) in the third, remaining in B major for the rest of the page. The first system is marked with 'II. III.' and 'I. II.'. The page number 48 is located in the top left corner, and the number 48596 is in the bottom right corner.

Sexten - Sealen. | Scales in Sixths.

Zuerst gestossen, dann gebunden zu üben. | First detached, afterwards slurred bow.

No. 125.

The musical score for No. 125, 'Scales in Sixths', is a 12-staff piece in 6/8 time. It begins with a treble clef and a key signature of one flat (F major). The first staff is marked with a 'V' (upbow) and a slur. The subsequent staves show various key signatures and include first and second endings. Fingerings are indicated by numbers 1-4 below notes. Bowing directions (V for upbow, V with a line for downbow) are marked at the beginning of some staves. The music is a series of sixteenth-note scales in sixths, alternating between detached and slurred bowing.

Octaven-Scalen.

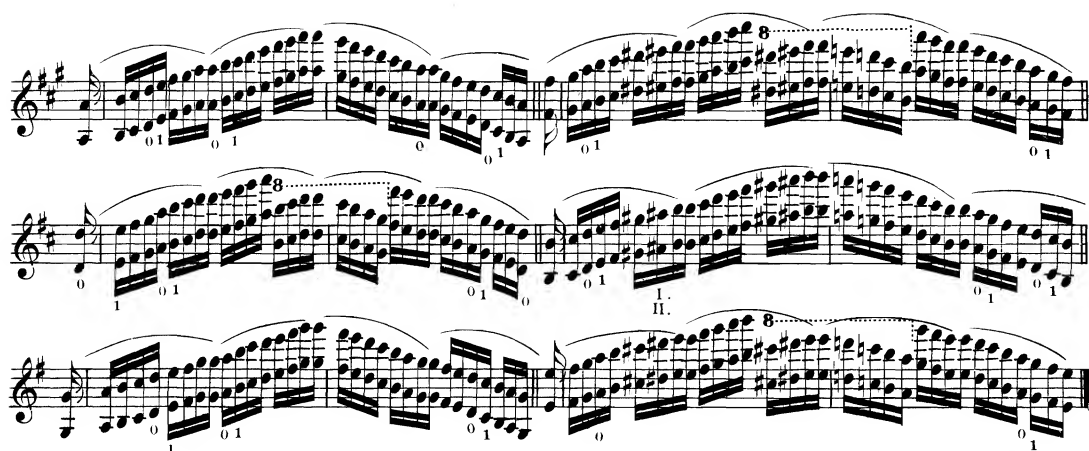
Scales in Octaves.

Die beiden mittleren Finger etwas in die Höhe, nicht zwischen dem 1^{sten} und 4^{ten} zu halten. Zuerst gestossen, dann gebunden zu üben.

Keep the 2^d and 3^d finger lifted up. First detached bow, afterwards slurred.

No. 126.

The musical score for No. 126 consists of ten staves, each containing two measures of eighth-note octaves. The staves are arranged in a single system, with each staff representing a different key signature. The keys are: C major, D major, E major, F major, G major, A major, B major, C major, D major, and E major. Each staff begins with a 'V' marking, indicating a detached bow. The octaves are written in a slurred fashion, with fingerings (1, 2, 3, 4) indicated below the notes. The score is designed to be played on a violin, with the bowing technique specified in the instructions above.



Chromatische Doppelgriffe.

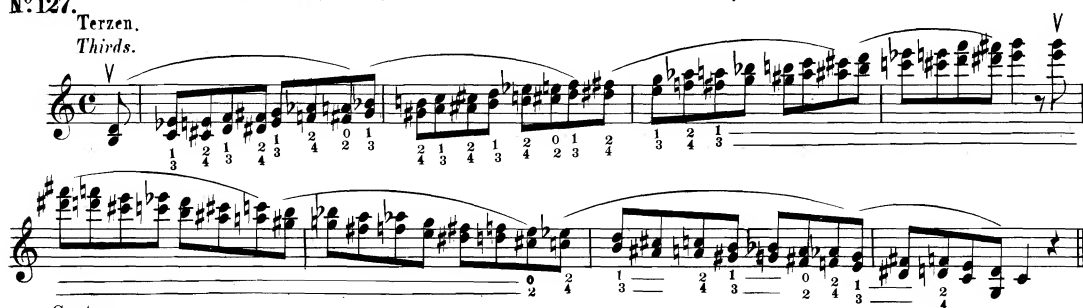
Chromatic scales in double stops.

Zuerst gestossen, dann gebunden zu üben.

First detached bow, afterwards slurred.

N^o 127.

Terzen.
Thirds.



Sexten.
Sixths.



Octaven.
Octaves.



Doppelgriffe durch alle Tonarten.
Chords of three notes through all the keys.

N^o 128.

[illegible]

Quadrupelgriffe durch alle Tonarten. | *Chords of four notes through all the keys.*

Nº 129.

№129.

Fr. IB. IB. IB. segue.

Finger. Uebungen in Doppelgriffen.

Finger exercises in double stops.

Man hebe die Finger hoch auf und lasse sie mit Kraft niederfallen.

Lift the fingers high and let them fall down vigorously.

No. 130.

Doppeltriller.
Double shake.

Die Regeln für den einfachen Triller gelten auch für den Doppeltriller.

The rules for the single shake apply equally to the double shake.

No. 131.

This musical score is for a trill exercise. It consists of four staves. The first three staves are for a single melodic line, while the fourth staff provides a distinct accompanying part. The exercise is marked with 'tr' (trill) and 'etc.' (etcetera). The notation includes various fingerings (1, 2, 3, 4, 0) and dynamic markings like 'p' (piano) and 'f' (forte). The key signature is one sharp (F#).

Triller mit einer 2^{ten} begleitenden Stimme.
Shake with a distinct accompanying part.

Die begleitenden Noten müssen immer mit der unteren Note des Trillers zusammen fallen.

№132. The notes of the accompanying part must be sounded simultaneously with the lower note of the shake.

This musical score is for an Adagio trill exercise. It consists of seven staves. The first staff is marked 'Adagio, tr' and 'p' (piano). The subsequent staves show a melodic line with various dynamics including 'p', 'mf' (mezzo-forte), 'dim.' (diminuendo), 'cresc.' (crescendo), and 'pp' (pianissimo). The notation includes various fingerings and slurs. The key signature is one sharp (F#).

№ 133.

Moderato.

The musical score for exercise № 133, titled "Moderato", is a piano exercise focusing on the slurring of double stops in all keys. It is presented in six systems, each consisting of two staves (treble and bass clef). The key signature changes from C major to B-flat major, A-flat major, G-flat major, F major, E-flat major, and D-flat major across the systems. The score includes numerous fingerings (1-4) and slurs indicating the slurring of double stops. Roman numerals (I, II, III, IV, V) are used to denote specific positions or measures. The tempo is marked "Moderato".

This image shows a page of musical notation for a piano piece. The notation is arranged in four systems, each consisting of two staves. The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The notation includes a variety of note values, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. Articulations, such as slurs and accents, are used throughout. The piece appears to be a technical exercise or a short study, given the complexity of the fingerings and the repetitive nature of some of the passages. The page is numbered '1' in the bottom right corner.

Uebung in Doppelgriffen in allen Tonarten.
Exercise in double stops through all the keys.

N^o 134.*Molto moderato.*

dolce.

ben marcato.

f con fuoco.

spdg.

pp grazioso.

segue.

spdg.

cresc.

sf

cresc.

pespressivo e sostenuto.

hpfd.

segue.

pleggiamente.

segue
cres.
brillante
sf
p
sf
p
pp
tr
f
p
sf
p
poco a poco cres.
rit.
Tempo I.
ff e sostenuto
sempre ff
ritard.
48596

Die natürlichen einfachen Flageolettöne

werden hervorgebracht, indem man die Saite lose mit dem Finger berührt. Von der Mitte der Saite an bis zum Stege liegen sie fast alle auf derselben Stelle, auf der auch der natürliche Ton liegt. Durch das Zeichen: ♢ ist die Stelle, wo sie gegriffen werden, durch die kleinen Noten die Klangwirkung angegeben.

Natural single harmonics

are produced by touching the string loosely with the finger. From the middle of the string up to the bridge nearly all harmonics are to be found on the place of the natural note. This sign \diamond marks the place where the harmonics are to be taken, while the small notes indicate the actual sound produced.

Nº 135.

Nº 135.

The musical score is organized into six systems, each with a German instruction followed by an English translation. The notation includes various musical symbols such as treble clefs, notes, rests, and fingerings. Roman numerals (I, II, III, IV) are placed above the staves to indicate fret positions. Some systems include the text 'u.s.w. etc.' (and so on, etc.).

System 1:
IV.
Von der Mitte der Saite bis zum Stege.
From the middle of the string to the bridge.

System 2:
III.
Zum Steg.
To the bridge.
III.
Zum Sattel.
To the rest.

System 3:
II.
Zum Sattel.
To the rest.
I.
Zum Steg.
To the bridge.

System 4:
I.
Zum Steg.
To the bridge.
II.
Zum Sattel.
To the rest.

System 5:
III.
Zum Sattel.
To the rest.
IV.
Zum Steg.
To the bridge.

System 6:
IV.
Zwei Finger lose auf derselben Saite.
Two fingers loosely on the same string.

Natürliche Doppelflageoletttöne.
Natural double harmonics.

Nº 136.

№136.

IV. III. 3 2 2 3 4 3 4 2 4 2 2 2 3

III. II. 3 2 2 3

3 2 4 2 2 3

I. 3 2 2 3 4 3 4 2 4 2 2 3

II.

Lento.

Die künstlichen einfachen Flageolettöne

werden durch eine fest, und eine lose, auf der nämlichen Saite gegriffene Note hervorgebracht. Abgesehen davon, das sich durch dieselben, wenn sie sparsam und mit gutem Geschmack angewendet werden, eigenthümliche Wirkungen erzielen lassen, hat das Studium derselben noch den Nutzen, das es zur vollkommenen Reinheit der Intonation führt. Die grössere Note in den folgenden Beispielen bezeichnet den fest, das Zeichen \diamond den lose zu greifenden Ton; die kleine Note giebt die Wirkung an.

Artificial single harmonics

are produced by taking one note firmly and another one loosely on the same string. The practice of this kind of harmonics has the double advantage of producing a peculiar effect, if used sparingly and with good taste, - and of leading to great perfection in intonation. In the following the large note signifies the firm, the sign \diamond the loose, the small note the effect.

Mit der Quarte. (d.h. der lose gegriffene Ton eine Quarte auf derselben Saite vom fest gegriffenen entfernt.)
With the Fourth. (The finger which touches only loosely the string to be distant one fourth from the finger which presses down the string firmly.)

No 137.

Mit der Quinte.

With the Fifth.

Mit der grossen Terz.
With the major Third.



Mit der kleinen Terz. (*spricht schwer an.*)
With the minor Third. (speaks not easily.)

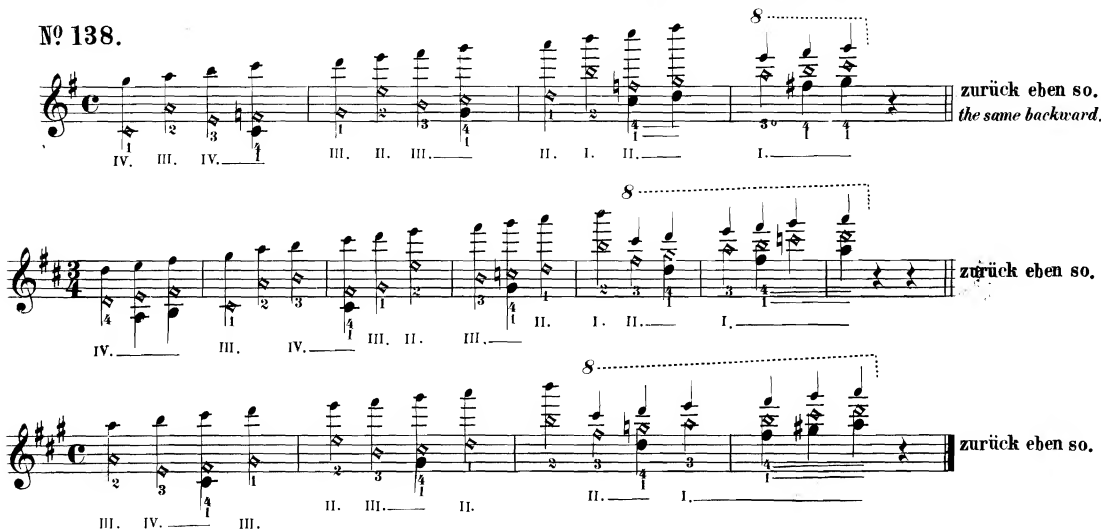


Mit der Octave. (*In den unteren Lagen nur für grosse Hände brauchbar.*)
With the Octave. (In the lower positions impracticable for small hands.)



Tonleiter durch Vermischung natürlicher und künstlicher Flageolettöne.
Scale formed by promiscuous use of natural and artificial harmonics.

No 138.



Die Intervalle des Dur-Dreiklangs in natürlichen und künstlichen Flageolettönen.

The intervals of the Major-chord in natural and artificial harmonics.

Nº 139.

spgd. segue

The musical score consists of six systems of guitar harmonics. Each system is divided into two parts: 'spgd.' (soprano) and 'segue' (soprano). The notes are written on a treble clef staff, and the key signature changes from C major to D major, E major, F major, G major, A major, and B major. The notes are accompanied by fingerings (0, 1, 2, 3, 4) and harmonic labels (I, II, III, IV, V, VI). The score is divided into two parts: 'spgd.' (soprano) and 'segue' (soprano).

Die künstlichen Doppel-Flageolettöne.
Artificial double Harmonics.

Ogleich die meisten derselben in der Praxis selten vorkommen und nicht immer von schöner Wirkung sind, ist das Studium derselben für die letzte Ausbildung der linken Hand immerhin von Nutzen. Während die einfachen und doppelten natürlichen, und die einfachen künstlichen Flageolettöne auch bei gewöhnlicher Besaitung gut ansprechen, ist für die grosse Mehrzahl der künstlichen Doppel-Flageolettöne ein schwacher Bezug unerlässlich. Die Anwendung derselben ist daher nur denen zu empfehlen, deren Spielweise eine dünne Besaitung erlaubt. Von den manichfachen Combinationen, deren die Ausführung dieser Töne fähig ist, sind hier nur die Nachstehenden als die brauchbarsten mitgetheilt. Man streiche bei den folgenden Uebungen zuerst jeden einzelnen Ton an, und prüfe ob er ganz rein ist, bevor man beide zugleich anstreicht:



so wird man dahin gelangen, beide Töne mit Sicherheit zu gleicher Zeit zu treffen. Zur Erleichterung der Uebersicht ist alles, was auf der tieferen Saite gespielt wird, in der unteren, was auf der höheren, in der oberen Zeile angegeben.

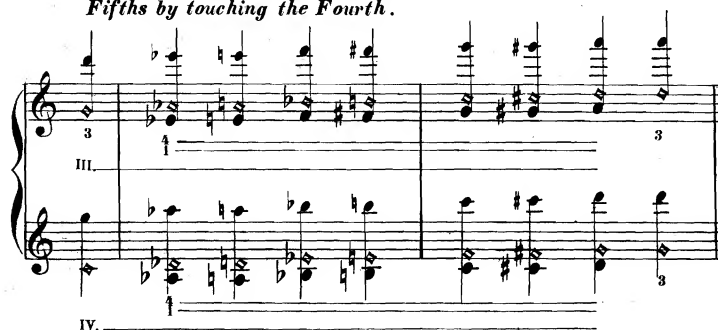
Although most of them occur very rarely and are not always of good effect, still they are useful practice for the perfection of the left hand. While the single and natural double Harmonics speak well enough on strings of the usual thickness, very thin strings are absolutely required for most of the artificial double Harmonics. We recommend therefore only those players to make use of them, whose style of playing permits of thin strings. Of the many various combinations that can be made, we give only the following, as the most practicable. Play first each note separately and examine, whether it is perfectly in tune, and then try them both together.



In this way you will learn to hit both notes simultaneously. In order to facilitate the reading of these double-stops, we have placed on the upper staff the notes which are to be played on the higher string and on the lower staff those to be played on the lower string.

Nº 140.

Quinten durch den Quartengriff.
Fifths by touching the Fourth.



auf den höheren Saiten eben so.
Likewise on the higher strings.

Quinten durch den Quintengriff.
Fifths by touching the Fifth.

Quinten durch die grosse Terz.
Fifths by the Major Third.

Handwritten musical notation for 'Quinten durch den Quintengriff'. It consists of two staves, Treble and Bass. The Treble staff has a key signature of one flat (B-flat) and a common time signature. The Bass staff has a key signature of two flats (B-flat and E-flat) and a common time signature. The notation shows a sequence of chords and single notes, with fingerings indicated by numbers 1-4. Roman numerals III, IV, and II are used to denote specific positions or chords. The text 'u.s.w. etc.' is written to the right of the first staff.

Handwritten musical notation for 'Quinten durch die grosse Terz'. It consists of two staves, Treble and Bass. The Treble staff has a key signature of one sharp (F-sharp) and a common time signature. The Bass staff has a key signature of one sharp (F-sharp) and a common time signature. The notation shows a sequence of chords and single notes, with fingerings indicated by numbers 1-4. Roman numerals III, IV, and II are used. The text 'u.s.w. etc.' is written to the right of the first staff.

Grosse Terzen.
Major Thirds.

Handwritten musical notation for 'Grosse Terzen'. It consists of two staves, Treble and Bass. The Treble staff has a key signature of one flat (B-flat) and a common time signature. The Bass staff has a key signature of two flats (B-flat and E-flat) and a common time signature. The notation shows a sequence of chords and single notes, with fingerings indicated by numbers 1-4. Roman numerals III, IV, and II are used. The text 'I. u.s.w. etc.' is written to the right of the first staff.

Kleine Terzen.
Minor Thirds.

Handwritten musical notation for 'Kleine Terzen'. It consists of two staves, Treble and Bass. The Treble staff has a key signature of one flat (B-flat) and a common time signature. The Bass staff has a key signature of two flats (B-flat and E-flat) and a common time signature. The notation shows a sequence of chords and single notes, with fingerings indicated by numbers 1-4. Roman numerals III, IV, and II are used. The text 'I. u.s.w. etc.' is written to the right of the first staff.

Quarten.
Fourth.

Handwritten musical notation for 'Quarten'. It consists of two staves, Treble and Bass. The Treble staff has a key signature of one flat (B-flat) and a common time signature. The Bass staff has a key signature of two flats (B-flat and E-flat) and a common time signature. The notation shows a sequence of chords and single notes, with fingerings indicated by numbers 1-4. Roman numerals III, IV, and II are used. The text 'I. u.s.w. etc.' is written to the right of the first staff.

Grosse Sexten.
Major Sixths.

Handwritten musical score for Grosse Sexten (Major Sixths). The score is written on two staves (treble and bass clef) and includes fingerings (1, 2, 3, 4) and articulation marks (accents, slurs). The piece is divided into four measures, each labeled with a Roman numeral (I, II, III, IV) and a measure number (1, 2, 3, 4). The first measure is marked with a '3' and a '1'.

Kleine Sexten.
Minor Sixths.

Handwritten musical score for Kleine Sexten (Minor Sixths). The score is written on two staves (treble and bass clef) and includes fingerings (1, 2, 3, 4) and articulation marks (accents, slurs). The piece is divided into four measures, each labeled with a Roman numeral (I, II, III, IV) and a measure number (1, 2, 3, 4). The first measure is marked with a '3' and a '1'.

Octaven.
Octaves.

Handwritten musical score for Octaven (Octaves). The score is written on two staves (treble and bass clef) and includes fingerings (1, 2, 3, 4) and articulation marks (accents, slurs). The piece is divided into four measures, each labeled with a Roman numeral (I, II, III, IV) and a measure number (1, 2, 3, 4). The first measure is marked with a '3' and a '1'.

Einklänge.
Unisons.

Handwritten musical score for Einklänge (Unisons). The score is written on two staves (treble and bass clef) and includes fingerings (1, 2, 3, 4) and articulation marks (accents, slurs). The piece is divided into four measures, each labeled with a Roman numeral (I, II, III, IV) and a measure number (1, 2, 3, 4). The first measure is marked with a '3' and a '1'.

Diatonic Scale in Thirds.

C dur.
C major.

G dur.
G major.

D dur.
D major.

A dur.
A major.

E dur.
E major.

Handwritten musical score for E major (E dur.). The score is written on two staves (treble and bass clef) and consists of three measures. The first measure contains a treble staff with a 4-finger fingering (I, II, III, IV) and a bass staff with a 3-finger fingering (I, II, III). The second measure contains a treble staff with a 4-finger fingering (I, II, III, IV) and a bass staff with a 3-finger fingering (I, II, III). The third measure contains a treble staff with a 4-finger fingering (I, II, III, IV) and a bass staff with a 3-finger fingering (I, II, III). The key signature is one sharp (F#).

H dur.
B major.

Handwritten musical score for B major (H dur.). The score is written on two staves (treble and bass clef) and consists of three measures. The first measure contains a treble staff with a 4-finger fingering (I, II, III, IV) and a bass staff with a 3-finger fingering (I, II, III). The second measure contains a treble staff with a 4-finger fingering (I, II, III, IV) and a bass staff with a 3-finger fingering (I, II, III). The third measure contains a treble staff with a 4-finger fingering (I, II, III, IV) and a bass staff with a 3-finger fingering (I, II, III). The key signature is two sharps (F#, C#).

Fis dur.
Fsharp major.

Handwritten musical score for F# major (Fis dur.). The score is written on two staves (treble and bass clef) and consists of three measures. The first measure contains a treble staff with a 4-finger fingering (I, II, III, IV) and a bass staff with a 3-finger fingering (I, II, III). The second measure contains a treble staff with a 4-finger fingering (I, II, III, IV) and a bass staff with a 3-finger fingering (I, II, III). The third measure contains a treble staff with a 4-finger fingering (I, II, III, IV) and a bass staff with a 3-finger fingering (I, II, III). The key signature is three sharps (F#, C#, G#).

Des dur.
Dflat major.

Handwritten musical score for D-flat major (Des dur.). The score is written on two staves (treble and bass clef) and consists of three measures. The first measure contains a treble staff with a 4-finger fingering (I, II, III, IV) and a bass staff with a 3-finger fingering (I, II, III). The second measure contains a treble staff with a 4-finger fingering (I, II, III, IV) and a bass staff with a 3-finger fingering (I, II, III). The third measure contains a treble staff with a 4-finger fingering (I, II, III, IV) and a bass staff with a 3-finger fingering (I, II, III). The key signature is two flats (Bb, Eb).

As dur.
A flat major.

Es dur.
E flat major.

B dur.
B flat major.

F dur.
F major.

The image displays four systems of piano exercises, each for a specific major scale. Each system is composed of two staves (treble and bass clef) with musical notation and fingering numbers. The systems are for As dur. (A flat major), Es dur. (E flat major), B dur. (B flat major), and F dur. (F major). Each system shows the scale ascending and descending with various fingering patterns indicated by numbers 1-4.

Nach sorgfältigem Studium obiger Uebungen wird man auch die Moll Scalen ohne Schwierigkeit herausfinden.

After a careful study of the above exercises, there will be no difficulty in finding out the Minor Scales.

Nº 142.

Paganini.

Allegro.

[illegible]

Das Pizzicato

mit der rechten Hand wird, wenn man die Violine in ihrer gewöhnlichen Lage lässt, mit dem ersten Finger gemacht, indem man die Saiten, ohne sie mit dem Nagel zu berühren, abschnellt. Bei ganzen Stücken oder längeren Perioden, die durchweg pizzicato gespielt werden, ist es vorzuziehen, die Violine unter den rechten Arm zu nehmen und das Pizzicato mit dem Daumen zu machen. Bei Pizzicato mit der linken Hand muss jeder Finger mit Festigkeit die Saite abschnellen.

Bezeichnung: pizz. — pizzicato.
 coll'arco — wieder mit dem Bogen.
 * — pizz. mit der rechten Hand.
 † — pizz. mit der linken Hand.

Pizzicato with the right hand.

Leave the violin in the usual position and pinch the string with the 1st finger, but avoid touching it with the nail. In playing a whole movement or longer period pizzicato, it is preferable to hold the violin under the right arm and to play with the thumb. In pizzicato with the left hand each finger must pinch the string firmly.

Explanation of signs: pizz. — pizzicato.
 coll'arco — now again with the bow.
 * — pizz. with the right hand.
 † — pizz. with the left hand.

Nº 143. Mit dem 1^{ten} Finger der rechten Hand, den Daumen gegen das Griffbrett gestützt. In playing pizzicato with the 1st finger of the right hand, lean the thumb against the fingerboard.

Abwechselnd mit dem Bogen und mit der linken Hand. Das Pizzicato in der folgenden Übung wird jedesmal mit dem Finger gemacht, welcher die vorhergehende Note gegriffen hat.

Alternately with the bow and the left hand. In the following exercise the pizzicato-note is to be played with the finger, that has taken the preceeding note.

Nº 144.

Moderato.

Abwechselnd mit dem Bogen, und pizz. mit dem 2^{en} Finger der rechten Hand.

Alternately with the bow and with the 2nd finger of the right hand pizzicato.

Nº 145.

Allegro.

Fr. segue.

Mit dem Bogen und pizzicato zu gleicher Zeit.
Simultaneous use of bowing and of pizzicato.

73

Die Ziffern unter den kleinen Noten geben den Finger an, mit welchem das Pizzicato zu machen ist.
 (The numbers below the small notes indicate the finger, with which the Pizzicato is to be played.)

No 146.

Andante con espressione.

The musical score for No 146, *Andante con espressione*, is a single-melody piece in F# major, 4/4 time. It begins with a piano (p) dynamic and a half note. The score is characterized by its simultaneous use of bowing and pizzicato, indicated by the title and the fingering numbers (1-4) placed below small notes. The dynamics vary throughout, including mezzo-forte (mf), forte (f), piano (p), and pianissimo (pp). The piece features a variety of articulations, including accents, slurs, and trills (tr). A crescendo (cres.) and decrescendo (dim.) are marked. The score includes a variety of note values: half notes, quarter notes, eighth notes, and sixteenth notes. The piece concludes with a final half note marked 'arco' and a forte (f) dynamic.

der Werke, deren sich der Verfasser vorzugsweise beim Unterricht vorgerückter Schüler bedient

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of Works, which the author principally uses for teaching advanced pupils:

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Studies.

- K. Kreutzer, 40 Etuden ou Caprices.
 F. Fiorillo, Etude formant 36 Caprices.
 P. Rode, 24 Caprices.
 F. David, Dur und Moll, 25 Etuden, Capricen und Characterstücke, Op. 39
 —, 6 Capricen, Op. 8, und 6 Capricen Op 20.
 J. S. Bach, 6 Sonaten. (Studio o sia tre Sonate).
 Tartini, l'art de l'archet. (Die Kunst der Bogenführung.)
 Paganini, 24 Caprices.

Conzerte und Concertstücke.

Concerts and Concert-pieces.

- | | |
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| J. B. Viotti, (4 Conzerte) | } Conzerte-Studien. |
| P. Rode, (4 Conzerte) | |
| R. Kreutzer, (4 Conzerte) | |
- L. Maurer, Concert No. 2.
 Rode, air varie, G-Dur.
 L. Spohr, Conzerte No. 2, 6, 7, 8, 9, 11.
 J. B. Molique, Conzerte No. 2, 3, 5.
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 C. Lipinski, Concerto, militaire.
 H. Vieuxtemps, Conzerte und Conzertstücke
 J. Joachim, Concert in ungarischer Weise.
 A. Bazzini, Allegro de Concert, Op. 15.
 C. de Bériot, Conzerte No. 2, 3, 5.
 H. W. Ernst, Conzerte und Conzertstücke
 N. Paganini, Conzerte und Conzertstücke.
 F. Mendelssohn-Bartholdy, Concert.
 L. van Beethoven, Concert und 2 Romanzen.

Erklärung der Zeichen.

⌞ Herunterstrich

⌟ Hinaufstrich.

GB. ganzer Bogen.

HB^o obere Hälfte
 HB^u untere Hälfte
 M. Mitte
 Fr. am Frosch
 Sp. an der Spitze

} des Bogens.

4
 3
 2
 1

} die Finger liegen lassen.

I. erste
 II. zweite
 III. dritte
 IV. vierte

} Saite.

' fester Strich an der Spitze.

-- liegender Strich.

cpfd. hüpfender Strich.

....

spgd. der springende Bogen.

....

\ mit der Spitze des Bogens aufschlagen

Explanation of Signs.

⌞ down
 ⌟ up

} bow.

GB. with the whole
 HB^o with the upper half
 HB^u with the lower half
 M. with the middle
 Fr. near the nut
 Sp. near the point

} of the bow.

4
 3
 2
 1

} leave the fingers on the string

I. first
 II. second
 III. third
 IV. fourth

} string.

' firm strokes near the point of the bow

-- not leaving the string.

cpfd. hopping bow.

....

spgd. springing bow.

....

\ hit the string with the point of the bow

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